

THE YOUNG DIANA ALSO HAS ITS THRILLS

Marion Davies Demonstrates In Intrepid Manner That She Has Adventurous, As Well As Histrionic, Nature.

ONE of the most daring and adventurous feats that Marion Davies has ever performed for the screen will be seen in her latest picture, "The Young Diana," a Marie Corelli story, which opens a four-day engagement at Loew's Palace today. Miss Davies lies suspended twenty feet in the air on a frail glass platform vibrating over a large revolving sphere of brilliant light. The situation is one of the most thrilling ever screened. This scene is in a weird laboratory where Miss Davies, in her character of Diana May, submits herself to a hazardous experiment for the restoration of lost youth and beauty. Diana May has become prematurely aged and faded. She hears of a Dr. Feodor Dimitrius who seeks a brave woman to undergo a process that will either make her dazzlingly beautiful or result in her death. Dr. Dimitrius' delving into abstruse sciences and his uncanny doings in his laboratory have made him feared by the natives in the little Swiss community in which he lives.

This laboratory is striking in its construction. The rigorousness of its lines lends a quiet and dignified atmosphere in which one could well imagine that experiments to revolutionize all of human society might easily and readily be accomplished.

There is a large steel furnace on one side of the domed and gloomy chamber. This furnace is fitted with all kinds of queer dials, wheels and valves. An eerie light issues from it. The laboratory has one sliding window in the dome like that of an astronomical observatory. The daylight is filtered through a queer, many-faceted crystal prism. Gleaming tubes, shedding greenish rays, add to the creepy effect. Suddenly a wicked electric spark darts halfway across the scene. From a trapdoor, when it is time for the momentous experiment, there slowly glides the lighted sphere. Diana, on her glass platform, is lowered into the trap. A few moments later she is raised, lifted from the board and is revealed as a stunning blonde. The transformation is complete.

"The Young Diana," directed by Albert Capellani and Robert G. Vignola is a Cosmopolitan production for Paramount, and like all pictures bearing the brand of Cosmopolitan is endowed with a splendid cast. Forrest Stanley is Miss Davies' leading man. Pedro de Cordoba plays the part of Dr. Dimitrius. Maelyn Arbuckle and Gypsy O'Brien have important roles.

Noted Revivals On at Crandall's

Temporarily abandoning its fixed policy of presenting extended photoplays, Crandall's Theater this week will offer a daily change of program that will embrace the revival of seven of the notable film plays of the year.

Today's foremost feature will be First National's release of "The Kid," starring Charles Chaplin and Jackie Coogan. This is recognized as the finest achievement of the screen's supreme comedian. "The Kid," a full, feature-length production, will be supplemented by Irving Cummings' "Jewels of the River," a tense, tabloid drama.

Tomorrow will be shown Mae Murray's "On With the Dance." The auxiliary comedy will be "The Non-Skid Kid."

Tuesday brings Cecil B. De Mille's production, "Don't Change Your Husband," with Gloria Swanson and Elliott Dexter, and the laughable comedy, "The Fast Mail."

Rodolph Valentino and Agnes Ayres will take possession of the screen on Wednesday in "The Sheik," supplemented by a cartoon comedy, "Fresh Fish."

"Tollable David" will be Thursday's feature, with Richard Barthelmess. A "Judge Rummy" cartoon, "Help Wanted," will sound out the program.

Norma Talmadge in "Smilin' Through," will charm Friday's audiences. A new Aesop Fable, "The Elephant's Trunk," will be added.

On Saturday Jackie Coogan will be pictured in "My Boy," with Lloyd Hamilton in "The Hotmaker," the added comedy.

A FEW attractive out-of-character snapshots of Marion Davies, beautiful Cosmopolitan screen star, whose performance in the spectacle "When Knight-hood Was in Flower" has chipped records in filmdom, and whose very recent picture, "The Young Diana," will be seen at Loew's Palace Theater for the first half of the week beginning today.



Waiter Scurries When Thurston Grows Playful

A FEW nights ago a serious looking young man took a seat at one of George's tables in the main dining room of the Auditorium Hotel in Chicago. George, by the way, is the oldest and best-known colored waiter at that famous hostelry. The guest might have been taken for a doctor or a lawyer, or with a collar of a slightly different cut, for a clergyman. The smiling old negro approached him and put down a glass of water and then turned to get the necessary tableware.

"I say waiter," called the diner, "do you usually serve fish in the drinking water?"

To George's amazement two tiny gold fish were swimming about in the tumbler he had just placed on the table.

"I suddenly don't know how dat happened, boss," said the astonished negro. "I'll take 'em right away."

With trembling hands he removed the glass with the fish to the pantry and brought another one, making sure this time that there were no fish in it. He sat it down before the young man and started to move away again, when he was recalled by a sharp note of reproach.

"Waiter, I did not order wine. Take this away at once. I never drink wine. It is bad for my nerves."

With bulging eyes the waiter stared at the glassful of wine. He was sure he had put it there filled with water only a second ago. Where could the wine have come from?

"I wish you would take it away," continued the diner calmly but firmly. "It makes me see things that do not exist; for instance, that pigeon in your back pocket."

"As he spoke he reached out and apparently took a very active white pigeon out of George's hip pocket, which he attempted to hand to the badly scared Ethiopian.

With a screech of terror old George fled to Manager John Calvey, declaring, "De ole debil himself is in de dining room!" His fright was so real that the manager decided to investigate the cause of his fears. He took just one look and began to laugh heartily.

"It's only Thurston, the magician, working up an appetite for his dinner," he explained to the curious crowd that had gathered.

"The Monster" Coming.

Joseph M. Galtes will present at the Shubert-Garrick Theater for one week, beginning Monday, December 25, his latest and most successful comedy drama, "The Monster," by Crane Wilbur, the author and actor. "The Monster" is a sensational mystery play in which a superscientist is ready to sacrifice lives, honor, money—everything to prove his theories. Some people say there is nothing new under the sun, but here is reported to be the exception. The cast includes Crane Wilbur, Frank McCormack, Millie Susanne Cabet, Ralph J. Locke, Walter James and Michel Martin.

20 Years Ago in Theaters Here

NATIONAL—Charles Frohman presents Charles Richman and Margaret Anglin in "The Wilderness."

LAFAYETTE—Lavinia Shannon in "Beyond Pardon."

COLUMBIA—Klaw & Erlanger present Martin Harvey in "The Only Way."

ACADEMY—David Hartford in "A Montana Outlaw."

CHASE—Clay Clement & Co., in "The Baron's Love Story." Others.

KERNANS—The Brigadier Burlesquers in "An Extra Session" and "A Night in Paris."

EMPIRE—Barnes Dainty Paree Burlesquers.

Two Travelogues on Program Today

IN view of the unusual success which attended the matinee given at the National Theater last Sunday afternoon, W. H. Rapley announces an extra travelogue to be given by Burton Holmes this afternoon at 4 o'clock, the subject of which will be "Great Sights East of Suez."

While there will be a large number of beautifully colored lantern slides the majority of the illustrations will be motion pictures made by Mr. Holmes in India, Burma, Ceylon, Siam, the Malay states and other colorful countries of the radiant East.

This evening at 8:30 Mr. Holmes will give his already announced Travelogue, "Lafadio Kearn's Unfamiliar Japan," which will be repeated tomorrow afternoon at 4:40.

Gaston Glass, Poet.

Cable advices from Paris indicate that Gaston Glass, the popular romantic actor of the screen, is likely to gain recognition as one of France's leading modern poets. Some time ago he entered a book of his poems in a notable literary contest being conducted by a prominent Paris publisher and now it is announced that his entry stands an excellent chance of winning first prize in which case his interpretations of the inspirations of the muse will be issued in a de luxe volume. The divulging of the contents of this recent cablegram constituted the first intimation that Actor Glass was in any way poetic, although he has long been recognized by the most erudite critics as a truly inspired exponent of the drama.

Sigrid Holmquist, instead of Claire Windsor, as previously announced, has been chosen for the role of Patricia in support of Pola Negri in "Bella Donna," George Fitzmaurice's current production by Paramount.

Young Foy Sues.

Gallagher & Shean are named defendants in a suit for \$25,000 brought against them by "Bryan Fitzgerald," also known as Bryan Foy, as the complaint puts it, who is a son of Eddie Foy, comedian. Foy alleges he was to receive one-third of the receipts from publication and mechanical reproduction of his song, "Mr. Gallagher and Mr. Shean," written under an agreement with the defendants, and that the latter received \$75,000 in royalties, but failed to pay him his due.

She Sings Mammy Songs as a Real Old Mammy Does

IN the words of her counterpart on the pancake flour packages, the real Aunt Jemima will say to Washingtonians next week, "Well, honey, Lynch ah is!"

Although the popular vogue for "Mammy" songs has become almost universal in its appeal, Aunt Jemima is the foremost, and practically the sole interpreter of mammy's sunny humor.

"I suppose the principal reason for my taking to this form of entertainment," said Aunt Jemima, "is that I really was born down in 'the place where the sun shines best,' and I just naturally never got over it."

"You'll can ask me anything but that," she replied in reply to my inquiry as to what her name really was. "I prefer to remain incognito until my success is positively assured and maybe even then, I don't know."

All questions as to her identity failing to elicit satisfactory response, she was persuaded to talk about other things.

"All my earliest recollections," she went on, "are bound up with the memories of my own dear old mammy—most southern children you know are raised by some trusted old darky mammy who has perhaps raised dozens of her own children and knows better how to than most 'new' mothers do—and so when circumstances forced me to get out 'on my own' my first thoughts were of her. Not that I thought of going out nursing—far from that—but her own inimitable humor, her ability to see the funny side of things, appealed to me to be a fine field for exploitation on the stage, and—well—hyah ah is," she finished grinning.

Aunt Jemima comes to Keith's this week in a jovial repertoire of the very latest things in jazz. She will be assisted by Joe Raymond and his "Little Club Orchestra."

Film People Liked.

Salem, Mass., is enthusiastic about the production of motion pictures in its environs. During a three-week stay there George Melford's company making the Paramount picture, "Java Head," kept most of the town's carpenters and painters busy, gave work to a flock of sailors and packed the motion picture houses nearly every night.

When it was all over Roscoe H. Goddard, secretary of the chamber of commerce, made the statement that the town had "never had a more stimulating influence."

Young Foy Sues.

Gallagher & Shean are named defendants in a suit for \$25,000 brought against them by "Bryan Fitzgerald," also known as Bryan Foy, as the complaint puts it, who is a son of Eddie Foy, comedian. Foy alleges he was to receive one-third of the receipts from publication and mechanical reproduction of his song, "Mr. Gallagher and Mr. Shean," written under an agreement with the defendants, and that the latter received \$75,000 in royalties, but failed to pay him his due.

CONCERNING THE RAPID RISE OF MR. CANTOR

Famous Blackface Comic Got His Start as Amateur on One of Those Nights at Miner's Bowery Theater.

ONE dark night, some ten or sixteen years ago, a young man might have been observed walking hurriedly westward along Grand street, New York city.

As he turned into the Bowery a voice hailed him with:

"Where are you going, Eddie?" "It's amateur night at Miner's," retorted our hero, and hurried on. He was Edward Cantor, Esq., taking the step that was to give the stage one of its most gifted comedians.

Eddie won the prize at Miner's that night, and from an amateur at Miner's he soared into the clear ether of burlesque, joining a troupe called "The Indian Majdens." Eddie remained with "The Indian Majdens" for three weeks, after which he suddenly withdrew. But where did he go from there? Coney Island!

Edward Cantor, star of "Make It Snappy," which comes to Poll's Theater next Sunday night, December 17, became a singing waiter! Eddie himself estimates he had served scarcely twelve darks and six lights when two gentlemen walked into the cafe in the same mysterious manner that Mr. Cantor walked into the first paragraph of this story.

The gentlemen in question were Messrs. Bedini and Arthur, of the Hammerstein vaudeville circuit. "Who is that gink?" one asked. And Eddie was forthwith summoned to join the vaudeville team of Bedini and Arthur.

As Cantor one day steered his check suit around the corner of Forty-second street he bumped into a tall man who presented his card. Can you imagine Eddie's astonishment when he read the name of Flo Ziegfeld?

Well, Cantor was invited to appear on the Ziegfeld roof for one night, just to show what he could do. Eddie came and conquered. Then one day, hearing that the doings downstairs in the New Amsterdam Theater were even better, he ran down and again lapsed into a state of complete hypnosis, which lasted for three seasons in the Ziegfeld "Follies."

Our hero is now famous, and there is little to record. For seventy-five weeks he toured the country under the management of the Messrs. Shubert to the biggest business ever recorded by a new road star.

What did the Shuberts do to reward so profitable a servitor? They made Eddie a full-fledged star, the duties of which he is now performing in the New York Winter Garden extravaganza, called "Make It Snappy," which comes to Poll's Theater tonight.

Popular Themes.

Stories of married life, Biblical themes, historical subjects and anecdotes which relate to modern business predominate in the Cecil B. DeMille scenario ideas contest which came to an end November 1. Tales of crook life and of young love, which formerly furnished the themes for a great majority of motion pictures were scarcely in evidence.

Mr. DeMille has three readers sorting 'the thousands of ideas submitted and hopes to be able to find one suitable for his next production. The results have already been worth while, he believes, because they show the trend of public taste. First prize will be \$1,000, second \$100 and third and fourth \$50 each.

One of the Best.

"When Knight-hood Was in Flower," the Cosmopolitan picture starring Marion Davies, has been named by Will Hays as one of the best of recent films. In an address made before the Philadelphia Forum the chief of the motion picture industry placed "When Knight-hood Was in Flower" at the head of his list of recommended films.

Bryant Washburn has ended his short vaudeville career and will return to the screen as Fitz von Tarenheim in "Rupert of Hentzau." Bert Lytell and Elaine Hammerstein will also play in the costume picture which will be directed by Victor Heertman. Edward Montague wrote the scenario.

With the temporary injunction restraining Rodolph Valentino filed by the Appellate Division no further developments are anticipated in the case until the trial takes place, in about three months.

IRENE BORDON'S newest comedy, "The French Doll," with Irene herself, will be one of the bright clusters on the holiday Christmas tree for Capital play patrons. The show opens at the National Christmas Day.



'Abie's Irish Rose' Sets Record for Lengthy Run

AN examination of long-run records in the Washington theater as applied to stage attractions reveals the fact that "Abie's Irish Rose," the Anne Nichols comedy hit at the President, carries off the palm this week by inaugurating tonight the fourth consecutive week's engagement of a stage play in the Capital of the Nation.

Washington is, primarily, a one-week town. It is comparatively rare that a play ever lasts longer than a week in this city though once in a while, some particularly splendid attraction, like a big musical extravaganza, will play two weeks. In the entire modern annals of the local theater, however, one finds only three instances of plays having run three weeks and only one instance of a play lasting for four.

That four-week play, of course, is "Abie's Irish Rose," while the two plays that run for three weeks were Avery Hopwood's two farces, "Ladies' Night" and "Getting Gertie's Garter." Searching back through the faded pages of history, it may be possible to find parallels for these lengthy engagements but a diligent investigation has failed to reveal them so far.

However, the coincidence that makes noteworthy these lengthy productions is the coincidence that brought about all three long-run engagements as repertoire productions, as productions identified with the management of T. Arthur Smith and Henry Duffy and as plays offered in the single year, 1922.

The engagements of "Ladies' Night" and "Getting Gertie's Garter" played at the Belasco Theater here last summer as attractions of the Belasco Players, in which Arthur Leslie Smith and Henry Duffy were associates with George Marshall. On the termination of the stock season at the Belasco, Smith and Duffy formed a new association, opened the President Theater and now they celebrate by hanging up a new record—four weeks of "Abie's Irish Rose."

Ram's Head Plays Begin This Week

The opening production of the Ram's Head Players will take place on Wednesday, December 27, and will include three plays of widely different type, with scenes laid in Spain, in Italy, and in Ireland, and with settings and costumes designed by James Reynolds.

Robert Bell, James Reynolds and Walter Beck will each direct one of the plays which go to make up the first bill of the first season of the Ram's Head Players, and the guest star of the occasion is to be Helen Robbins, so well known because of her recent success both with Jack Barrymore in Richard III, and with Lionel Barrymore in Macbeth.

"The Jewel Merchants," by James Branch Cabell; "Three Nuns and a Lady," by James Reynolds; and "In the Shadow of the Glen," by J. M. Synge offer splendid opportunity to test the strength of this little company of players who are thus making their bow for the first time in Washington's newest and tiniest theater.

He's Promoted

William Vernon Broyles, formerly assistant manager of Crandall's Metropolitan Theater, last week was promoted to the management of Crandall's Central Theater, Ninth street, between D and E. Mr. Broyles has already assumed his new duties and is directing the work at the Central under the supervision of Joseph P. Morgan, general manager of the Crandall enterprises.

David Powell will play the role of "Nick Lansing" in Allan Dwan's production of "The Glimpse of the Moon," now being made at the Long Island studio. He will play opposite Bebe Daniels and Nita Naldi.

Peg's O' Clothes Still Doing Duty

THEATERGOERS who recall with pleasure the stage success of Laurette Taylor in "Peg o' My Heart" will doubtless be interested to know that in bringing the great story to the screen, Miss Taylor wears the same quaint dresses, hats and shoes that became almost as famous as Chaplin's ragamuffin make-up, during Miss Taylor's engagement in "Peg" on the stage.

"Peg o' My Heart," incidentally, was first produced in Los Angeles, the Western city that sees the debut of so many of our later stage successes, and when "Peg o' My Heart" had finished its Western engagement, Miss Taylor had a whole new outfit made so she could put away as a keepsake the costume she had worn in Los Angeles.

Later on, when Miss Taylor arranged to do "Peg" for the screen, she found that the second stage costume was missing, and rather than have a third outfit made, she dragged forth from the mothballs the costume she had put away as a remembrance. One of these dresses is of blue serge, very shabby and a terrible fit. The hat is a plain, old-fashioned affair, trimmed with a few flowers. But, like Chaplin's famous run-over shoes, the very shabbiness of Miss Taylor's costume is the thing that makes it historic.

The picture will be presented to Washington for the first time this afternoon at Loew's Columbia, with Miss Taylor in the same role she played on the stage.

Patsy Ruth Miller will play Emerald in the "Hunchback of Notre Dame," for Universal.

MISS LAWRENCE HAS HOBBY FOR OLD PLAYS

Star of New Play, "Secrets," at National Tomorrow, Has One of Finest Manuscript Collections in Existence.

PERHAPS one of the busiest actresses on the American stage is Margaret Lawrence, who is being starred by "Sam H. Harris" in the new play, "Secrets," at the National Theater, beginning tomorrow. As an illustration, Miss Lawrence, who is socially prominent, also serves on the advisory boards of many charitable organizations. In private life Miss Lawrence is Mrs. Orson D. Munn. She is the mother of two beautiful children.

Yet she finds time for hobbies. Her most precious hobby is collecting old plays. She is said to have one of the most complete libraries of this kind in New York.

"Energy is like love in one respect," says Miss Lawrence. "The more one gives the more one has to give. I believe in many activities. They round out a life; they keep it from falling in a groove. I don't like people who live one life as it were. I have no patience either with many people who complain that they haven't time for this or that. A few haven't, of course, because of the circumstances of their lives, but there is infinite time for everything for most of us. Enthusiasm finds time; indifference loses it."

Miss Lawrence believes that woman's place is the place her brains and energy make for her. It may be the home, it may be the stage, it may be both. Ability, like money, makes many places for itself. Strangely enough, or perhaps not strangely at all, Miss Lawrence comes from a Quaker home where tradition of domesticity for women was strongly entrenched. Her husband, however, shares her conviction that talent was meant to be used in the proper direction. Certainly Miss Lawrence's career demonstrates that a woman may shine in many spheres.

Has a Soft Spot For Mr. Bluebeard

SHOULD married men beat their wives? Was Bluebeard right? And should Fatima have obeyed him?

Claire Windsor, who is playing in "Brothers Under the Skin," a Goldwyn picture, which comes to the Rialto today for a week, says that the most famous of all married men—Bluebeard, not Adam—has never had his side of the case presented. Furthermore, she doesn't believe that married men should beat their wives, but she wonders if some wives don't deserve the stick "no thicker than the thumb," which English common law prescribed as good medicine in the hands of a husband.

"Take the role I am playing in this story by Peter Kyne," says Miss Windsor, "that of a modern wife without a thought for anything but her clothes and luxuries. She finally finds her soul, but how? When her husband develops the courage to treat her as a woman, instead of a toy. Doesn't a person feel a mental beating as much as a physical one?"

"No, I'm not defending Bluebeard and his methods, but isn't it true that the only report of his case was made by the relatives of his surviving wife? How do we know that many of his unfortunate spouses didn't ask him to surrender everything for the sake of their pleasures?"

"Seriously, 'Brothers Under the Skin' is a most interesting picture to have worked in because it touches on a universal problem. Here we see wives in the monied and unmonied spheres of life, and in each case we see women who take advantage of the natural chivalry of the American husband."

Shooting "Go-Getter."

E. H. Griffith, director for Cosmopolitan Productions, believes that he is fully qualified now to serve as an expert on rivers and harbors. For the past week he has been up and down the New England coast in search of a water front location suitable to the making of a particular scene in "The Go-Getter," a picturization of a Peter B. Kyne story which he is directing.

After traveling up past Boston, looking the ground over around New Bedford and Fall River, circling the New York harbor front from Coney Island to the East and North rivers and exploring the Jersey coast, Griffith finally got the desired location down near Baltimore, where this scene will be "shot."